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# Sally Beamish

## In Plain Sight - Aspects of Developmental Process in Sally Beamish's Seafarer Trilogy

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PowerPoint of musical examples 19-23

Sally Beamish, *The Lone Seafarer* for solo violin (1997-8),  
© Norsk Musikforlag A/S, N.M.O. 13199, 2012

Sally Beamish, Trio for narrator, violin, cello and piano (2000),  
© Norsk Musikforlag A/S, N.M.O. 13205A, 2009/2012

Sally Beamish, Concerto no.2 for viola and orchestra, *The Seafarer*, (2001),  
© Norsk Musikforlag A/S, N.M.O. 12875A , 2011

# Example 19

(scouring)  
brutale, poco sul pont.

38

*f* *ff* *mf*

*The Lone Seafarer* bars 38-9

added doubling at lower  
octave

## Trio bars 73-5

Original bars 73-5

weathered each winter exiled from kith and kin

73 74 75

*mp* *cresc.* *ff*

*mp* *cresc.* *ff*

*mf* *cresc.* *ff* *dim.*

version of bars 45-48 in the Trio (from Lone Seafarer 33-6)

added piano part

flutes

oboes

clarinets

bassoons

horns

trumpets

timps

tom toms

viola Solo

strings

75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Perc.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

solo violin line → Trio  
violin/cello in octaves  
transferred to flutes  
and clarinets

Inserted octave  
imitation of  
previous bar

bassoons and  
strings from  
piano in Trio l.h.

horns and  
trumpets:  
from piano  
r.h. in Trio

2nd Viola  
Concerto  
movement 1  
bars 75-9

# Example 20



88

*p* *pp*

8va

*The Lone Seafarer* bars 88-96

added doubling

14

VOICE:  
*151*

The dark night deepens, northern snow

Vln

Vc.

Pno

doubling 3 octaves lower added

new piano part based on <i>The Lone</i>		
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bar 38

VOICE: hardens the soil

and hail hits earth like cold corn

Vln

Vc.

Pno.

Trio bars  
151-6

added piano part

151-6

added piano part

piccolo  
flute  
from vln and vc in Trio  
bass clarinet from piano r.h.  
bassoon  
cello line in Trio  
contra bassoon from piano l.h.  
solo viola – new material  
2<sup>nd</sup> Viola  
Concerto  
movement 1  
bars 147-150  
cello line retained

flute

from vln and vc in Trio

bass clarinet from piano r.h.

bassoon

cello line in  
Trio

contra bassoon from piano l.h.

solo viola – new material

2<sup>nd</sup> Viola  
Concerto  
movement 1  
bars 147-150

cello line retained

The image shows a musical score for the 2nd Viola part of a Concerto, movement 1, bars 147-150. The score is written on a single staff with a treble clef. The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score includes a cello line retained, marked 'arco' and 'mp'. The score is divided into two systems by a double bar line. The first system contains bars 147 and 148, and the second system contains bars 149 and 150. The cello line is a single melodic line with a long note in bar 147, a quarter note in bar 148, and a half note in bar 149, followed by a quarter rest in bar 150. The Viola part is mostly rests, with a few notes in bar 149.

# Concerto

## movement 1

bars 147-150

cello line retained

# Example 21

*f* *p* *f* *p* *p* *mf* *mp*  
*mf* *p* *mf* *mf* *mp* *mf*

VOICE: wanting the steep salt - water road

longing with lust to roam

170 Trio bars 170-2

Vln *f* *p* *f* *p* *mf* *mp* *trm*

Vc *f* *p* *f* *p* *mf* *mp*

added d pedal

added piano 'pulse'

added tritones

added flourish based on/developed from original

Pno *mf* *mp* *mf* *mp* *f* *trm* *trm* *trm* *trm* *trm* *trm*

203

clarinet and bassoon from Trio  
piano r,h and l.h T2

added timps and bass drum

newly added viola solo line

bar 170 Trio T2      bar 171      bar 172

The image displays a page of a musical score, specifically bars 203 through 205. The score is written for a large ensemble, including strings, woodwinds, and percussion. The top section of the page shows staves for the first and second violins, violas, and cellos/double basses. The bottom section shows staves for the woodwinds (flutes, oboes, clarinets, bassoons) and percussion (timpani, bass drum). The score is annotated with various musical notations, including dynamics (p, mf, f, cresc., ff), articulation (accents, slurs), and performance instructions. The annotations in the image highlight specific changes and additions to the score, such as the entry of the clarinet and bassoon from the Trio, the addition of timpani and bass drum, and a newly added viola solo line. The bottom of the page shows the continuation of the score, with bars 170, 171, and 172 of the Trio T2 section.

2<sup>nd</sup> Viola  
Concerto  
movement 2  
bars 203-5

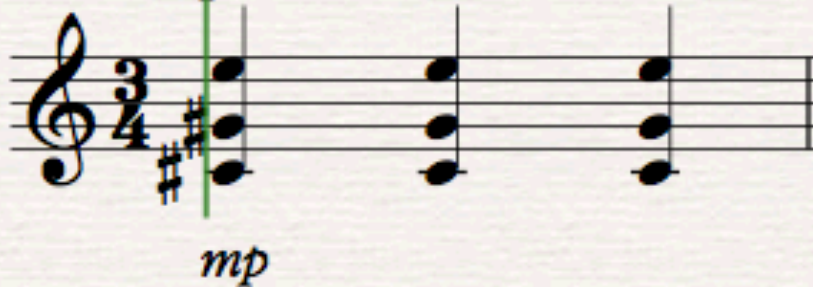
# Example 22



**Meno mosso**

(harp like)

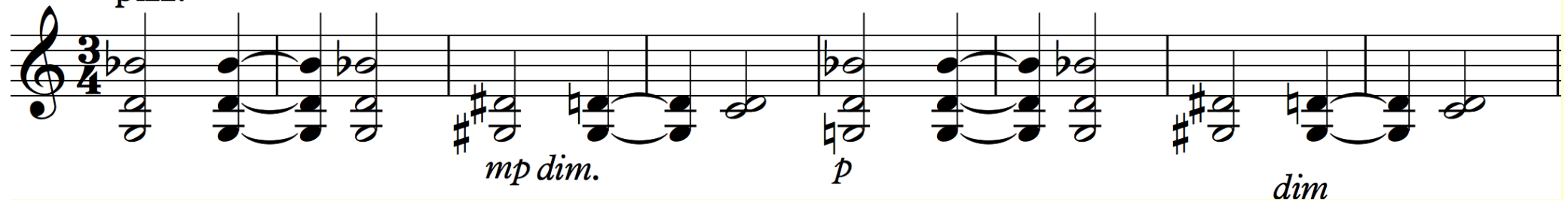
pizz.



*The Lone Seafarer* bar 125

**Meno mosso**

200 pizz.



*The Lone Seafarer* bars 200-6

T6 of original,  
augmentation and  
expanded

576 Andante (♩ = c. 76) poco rall. . . . .

T5 higher in clarinets and relocated in relation to chord

added pitch oscillation in oboes then clarinets - bird call reference?

bass line in diminution

transposed to C (fifth lower)

Andante (♩ = c. 76) poco rall. . . . .

Trio bar 509 extended to 3 bars for ending

# Trio bars 503-9

33. VOICE:  
**Lento** (♩ = c.56)  
Come, consider where we have a home  
how we can travel to it.

503  
pizz.  
pizz.  
p

**Lento** (♩ = c.56)  
p

how our travail here  
will lead us to the living well-head  
and heaven haven of our Lord's love

Vln.  
Vc.  
Pno.  
Vln. 1  
Cb.  
Pno.

## 2<sup>nd</sup> Viola Concerto movement

### 3 bars 576 to end



# Example 23



*The Lone Seafarer* – structure  
related to the poetic text

**Section A:** Ex. 7 (bitter restless [Beamish]) = 'enduring cares and bitter bale'[poem]

**Section B1:** bar 31 Ex. 8 (cold, clashing) = 'steering her clear of clashing cliffs/Cold fetters froze my feet' Repeat at T4 → T3

**Section B2:** bar 51, Ex. 9, (icy) = 'All I ever heard along the ice-way'  
Direct references Curlew, Gull, Osprey and Tern  
= 'whooper and curlew calls, and mewling gull'  
'the ice-winged tern would taunt'  
'spray-feathered ospreys overhead would soar and scream'

**Section B1:** (part) varied

**Section A(1):**(double time) Ex. 10 bar 83 (dark) = 'the dark night deepens'  
Repeat T8 → T9

**Section C:** 'Development' bar 105 Ex.11: B1 developed [including reference to A motif and B2 at bar 109] (hammering, yearning) = 'yet my heart hammers now, yearning anew'  
Repeat at T7

(bar 125) Ex. 12 (harp like) = 'he will not heed the harp though'  
Repeat C at T8

### **Recapitulation:**

**A(2):** varied bar 140 Ex.13

**B2:** varied bar 149 Ex. 14 'the summons wails above on wing'

**A(3):** varied, bar 161 Ex. 15 'swaying' = 'across the water where the whale sways'

**CODA** bar 171 (constant, clean) 'a man should steer a steadfast course be constant, clean..'  
Repeat T1 → T5

[inferred from Trio] bar 200 'Come, consider where we have a home'

Bar 209 reference back to A figuration = 'Amen, Amen, Amen' [inferred from Trio]